

FASHION & FRIVOLITY



COSTUMES FOR WARMER DAYS.

Evidently the woman who became enamored of the simple little frock with straight, untrimmed skirt, which Fashion for some time permitted, must reconcile herself to its loss. The nearest relation to this little frock one is likely to see now has at least a narrow box pleating or a band of shirring and puffing at the foot as a first sign of the passing of a mode. But the skirt which proclaims itself loudly as being strictly up to date

has two parts, an under and an upper one, the latter, of course, more or less draped. The under one may be plain, but if it hangs in straight pleats, rather fine and close, so much the better.

Each one of the three models shown above has the over-drapery in some form, and the first has the still newer feature—a pleated skirt. The pleated skirt is never intended to destroy the slender silhouette, and in this case it has

as little as possible of this effect, since it is made of chiffon, with a band of silk at the bottom. This material is likely to keep well any pleats that have been pressed into it, and it is heavy enough to control somewhat the airy chiffon.

The chiffon is pale blue, and the rest of the frock is of taffeta in this color, shot with pink; the band at the foot and the girdle are black, the latter being piped with pink. Pale blue chiffon again ap-

pears in the chemisette, and the collar and sleeve frills are white.

In the centre is a brown silk dress over striped silk. Its large collar of point d'esprit edged with lace is made long enough in front to pass under the brown velvet girdle.

The third costume is of white linen trimmed with a combination of black silk and white embroidery.

FOR LINGERIE FROCKS.

Girdles of satin in soft folds are on many of the most beautiful lingerie frocks, especially those of eyelet work without lace insets. On the lace trimmed dresses chiffon or tulle is more used for belts, and these are matched by bows at the neck. These accessories are in a contrasting line, black taking first place, while pale flame and empire blue vie for second place. Except for the girdles and bows the frocks are entirely white.

To prevent freckles wash the face in a decoction of nettle, say old wives in England. To cure them, wash the face in buttermilk. Another cure is the following, taken from "The Medical Record":

Lactic acid 4 ounces
Glycerine 2 ounces
Rose water 1 ounce
This should be applied several times daily, putting it into the face by means of a folded square of cheesecloth. If the acid shows a tendency to burn the skin, use a cream in conjunction with the lotion. The following is recommended:

With hazel 2 ounces
Oil of bitter almonds 2 drams
Spermace 10 drams
Almond oil 1 ounce
Oil of peppermint 20 minutes
Oil of rosemary 2 ounces
Rectified spirits of wine 5 quarts

Let all the ingredients digest in the spirits for a fortnight, shaking daily. Filter and bottle.

It must not be supposed that this alarming array of recipes need all be filled at once. Choose the one that suits your need of the moment. It is well to have them made up by a trustworthy chemist, unless you have every facility for making them at home. And, in conclusion, the Budget would fain sing again the homely virtues of buttermilk and lemon.

NOVEL COSTUME.
Consisting of a black and white checked skirt and a black coat trimmed with white leather.

The Modes That Survive Must Suit Mature Beauties

It Is the Woman of Forty Who Buys the Expensive Toilet.

Paris, April 24.
How are women past their first youth, say the very girlish youth, going to like the new fashions? Dressmakers and milliners know that no matter how attractive are the mode innovations, they are not going to be adopted unless they suit the woman of forty, for it is the woman of that age who buys the expensive toilets. For some seasons fashions have been kind to middle age, although no one, and quite rightly, considers forty as middle age, but there is a severity about certain items of the present wardrobe, hats in particular, that bear hard on the woman whose face needs the softening of a shadow. Most of the new hat brims are hard in outline and lift from the face in such strange, unusual lines that the softening shadow is lacking. These are the most conspicuous features of the new modes in millinery, but, fortunately, they are not the only new models that confront us.

But let us give place first to the radical ideas. In straw are a lot of English walking shapes with straight or slightly rolling brims. Often there is no trimming save a band holding an oddly shaped bow which may take on the outlines of two stiff feathers. On another hat of much the same shape the black brim is faced with satin and the high crown has a fold of straw about it in the manner of a ribbon or silk trimming, and from this, stiff yet with a curling end, stands out a long, white ostrich feather. The spring hats are showing many stiff bows and a use of wings that has been out of date for several seasons, except for young girls. Many of the toques, charming in their variegated colors, are perched so high on the head that they provide no sheltering protection. And one might finish the list of the new creations with much the same comment.

Fortunately, the picturesque curving brim is never out of date, and, loaded with feathers, we see it in many new shapes. Some of these drop very low on one side and the upflung edge is trimmed with a fringe of drooping feathers, certainly a most becoming mode. Some of the turban shapes, although they do not hug the face as did the shapes of last autumn and show considerable of the coiffure, have nice, sheltering brims which are really more becoming to the average face than the close helm showing no hair at all.

In regard to toilet accessories there must be two that match; the hat and parasol are alike, or the hat and big handbag are made of the same material and trimming. Really, the same stuffs do well for handbag and turban, for the latter is often composed of materials strange to millinery. A chic ornamentation for a hat is in the form of a wide band of cross work done on rough canvas mounted on a blue foundation, and the same material may make the bag. A coarse twine lace that in America two decades ago ornamented mantle draperies is a fashionable trimming for hats, to be repeated in huge handbags. Much hat decoration looks like the trimming for lamp shades or dressing table accessories, and this naturally makes up into the most attractive long, loose bags.

Prognostications for the spring modes have been so varied and conflicting that it is rather a relief now that the openings have occurred to be able to write, backed by the authority of the grande couturiers. There is really nothing alarming about the tailored suits. The threatened domain of the panner skirt does not seem to influence the coat and skirt costume. A good number of those shown in taffeta silks, which demand considerable trimming, but the cloth suits are much on the same lines as those worn for the last six months. The coats are from 24 to 26 inches long and fall straight over a straight, narrow but not pulled-in skirt. The skirts are often broken by some form of flat trimming which does not increase their bulk. It may be a high band, with a bit of flat trimming at top and bottom, or the band may appear only in the front and back, leaving plain sides. There are a lot of new woollen stuffs a little difficult to describe. Some are mixed, some are plain, with an under thread of a different tone, and there is a good deal of woollen rep used. These models, of course, represent plain morning suits or simple costumes for afternoon wear.

The one-piece gown holds its own, and even for street will be more worn than the skirt and jacket suits. But there are a lot of new small ideas to make the gown different from those worn last season. The cord girdle is done away with and replaced by a narrow belt or a high girdle sash. It will be surprising if the latter are not considerably worn. The collarless top will not appear on the street, although it will not be entirely replaced by high, close chokers.

Pierrot ruffs, which consist of a short ruche of lace or tulle, upstanding and a deeper, but equally full one, falling down on the shoulders and bust, is one pretty fancy in neck gear. Then there are to be strings to hats—soft, fluffy tulle ones and others made of wide ribbon that will cover the throat in case the gown leaves it bare. Women were several seasons getting accustomed to the collarless bodice; the idea seemed lacking in dignity, almost as if the woman of high collar had left the average woman with a throat that could not be exposed to the light of day. But the skill of the beauty doctor has overcome this difficulty, and most well groomed women can show a nice throat today, a step in good grooming to be applauded. The collarless frock has now many advocates among conservative women, and certainly for the summer it is a welcome item in the wardrobe. At the same time, we see some extremely high lace chokers, almost as high as the famous model that made a cap for the chin, a model widely discussed a few seasons ago, but very little worn.

One house shows an extreme polonaise model in a high necked gown made of a soft embroidered material over a silk skirt of a deeper shade. This top makes a polonaise held by a girle belt and is slightly draped over the skirt. The sleeves are especially old-fashioned, as in this epoch of old-fashioned modes. They are set from a long, drooping shoulder, and are slightly full over the elbow, gathering into a wristband made of a double ruche of lace. There is a tendency to increase the size of sleeves, especially toward the wrists. Many of the tailored suits show a cuff split to admit of an outstanding ruffle, and another falls over the hands, giving quite a heavy effect.

We are going to see a pretty use of white materials. A typical model is of white taffeta in coat and skirt fashion, cut on conventional, close, straight lines. The front and back panel of the skirt are outlined with buttons, the three rows near the hem serving as supports for falling silk tassels. The skirts of the short coat are set in to indicate a high waist line, and buttons and falling tassels ornament the front. A heavy white linen coat embroidered with bright red makes the collar and half cuffs on the rather odd sleeves. These are in three-quarter length and grow full toward the bottom, where, on the outside edge, they are gathered under a band and button and tassel to meet the lace cuff.

The hat and parasol that accompany this frock are built on a foundation of red silk, and both are trimmed with a band of heavy lace that matches that used on the costume. On the hat the lace trimming is formed on one side in the shape of upstanding quills fastened to the brim with flat buttons covered with red satin. The shape is one of the wide brimmed sailors

that promise to reign during the coming months.

Both the handbag and the parasol have been spoken of as important accessories, but it is almost impossible to describe their variety. A utility parasol to match any gown seems now quite impossible if one is to be in the least modest. Parasols seemed to reach the height of extravagance when handles became ornate and often inset with semi-precious stones, but a parasol of that kind with a cover of white or a conservative shade could be carried with many gowns. To-day it must match some item in the toilette, which practically means a different parasol for each street costume.

The same idea extends to handbags and what are called pocket bags. They are of many shapes and materials, yet the material or the trimming must accord with some point in the toilette. The effect is charming and harmonious, but disastrous to a modest dress allowance.

The wise woman this season who wishes to dress well on a modest sum will confine herself to a few colors and materials. There seems no other way of meeting the extravagance of the modes. M. A. F.

THE SUPPER DE LUXE

It Gives No Joy Unless Paid for with Careless Grace.

"I know a young man," began the bachelor girl, "who not only earns a good salary, but, wonderful to relate, seems actually to enjoy spending it on his women friends. One might think he would be much sought after, for a young man with a reputation for taking girls to dinner and the theatre is rare in New York. But after going out with him a couple of times I find that I would just as little rather stay at home. It is the same with the other women whom I have approached on the subject. It is not because he drinks too much, it is not because he masticates his soup nor that he quarrels with the waiter. He does not perpetrate any of these blights to an evening's entertainment, but—he talks like a cash register. The ideal condition of hospitality is one in which the matter of expense never intrudes itself upon the mind of the guest. But such a condition is not possible in New York, where every woman knows that seats in the orchestra are at least \$2 apiece and more if you get them of speculators, that a half portion of lobster costs \$1.25 and that it exceeds the dreams of a Czar for a taxicab all the way to Harlem. She cannot help knowing it, but she is grateful if



THE SMARTEST THING IN PARASOLS.

SMART BLACK NECKWEAR

It Comes in Many Styles, Usually with White Added.

Black stocks, so generally worn a few years ago, have certainly come into their own again. They have not yet been acquired by the masses, but one glances frequently on Fifth Avenue or in the exclusive shops to notice them on well dressed women. There is no fixed style for them; they are produced in infinite variety by the makers of smart neckwear, while many of the most becoming ones are doubtless the inspiration of the wearers themselves and the work of their own hands. A predominating style is a straight collar or one made of folds of the material, with tabs, crossed loops, a four-in-hand tie or merely trimmings of black buttons.

Whether of satin, taffeta, moire or corded silk these black stocks usually have some white about them. The very ultra one, among the severer types, has a top piece of white pique, which is about three-quarters of the length of the stock proper, and leaves an opening just under the chin. Where the pique band ends there is the appearance of wings. With other stocks white pique or linen band extends clear around.

The little fancy embroidery or lace turnovers, which usually appeared on the black stock a few years ago, are not worn just now, though time will probably bring them into vogue again, as history has a sure way of repeating itself in fashions as elsewhere.

Either high or of the round, rolling variety is the collar of soft black satin which appears at the top of many of the hand-

somes, wide lace jabots worn with dressy cloth or silk suits or as accessories for

several one-piece gowns. Sometimes a nar-

row strip of the black material extends clear

through the centre of the lace affair.

One particularly smart collar, which is ap-

parently cut all in one piece, has this strip

in the centre reaching to the waist line,

with heavy pleatings of ecru shadow lace

on each side.

THE REAL PIERROT RUFF.

The newest thing in neck fixings is an

altogether joyful, really, truly ruff for Pier-

rot. There have been heaps of them, so-

called—but this at last is the real thing.

Dainty and dainty, built out of fine white

tulle, wide as one's shoulders—impossi-

bly wide—as exaggerated and silly and deli-

cious as ever the heart of Mademoiselle her-

self could wish, it fairly sings of itself the

style always recalls till no one, spying the

wide pointed rousers darting out of the

silvery mist of its folds, could help

loving it to distraction. Sheer as a dragon

fly's wing, exquisite, perishable—it would

take the moth-eaten soul of the stupidest

old German professor, deep dyed in philoso-

phy, to condemn this delicious piece of

folly.

her escort, who ostensibly invited her to give him the pleasure of her society for the evening, appears to be oblivious of the cash side of the transaction.

"This young gentleman whose escort I shun spends his money freely, even gladly; but he never allows the lady to forget that he is doing it. He will say, for example, 'It's highway robbery for the box office to get two-fifty each for these seats, but I knew you'd be disappointed not to see this show.' Or, if in a restaurant, he will audibly discuss with his guest the prices on the menu as compared with the grill-room around the corner, which, for some reason, doesn't seem to have caught the crowd. He won't buy you the sheet music sold in the lobby as the audience strolls out whistling, because, as he explains, what's the use of paying a quarter now for what you can buy in a department store for ten cents? He's quite right, of course, but you are vaguely irritated at such display of common sense—his sending you the entire opera score to-morrow from the department store does not make amends. The night before you wanted that piece of sheet music sold in the lobby; you wanted it when you wanted it, and you would have liked the man who bought it for you then and there, ignoring a useless waste of 15 cents."

"If that young man were my brother I should take him aside and talk to him. I should tell him that the girl worthy his attention does not want him to spend a single cent more than he can honestly afford. But, at the same time, she is very uncomfortable at feeling throughout the evening the question of expense is foremost in her escort's mind. Cannot he roughly calculate, before extending the invitation, the amount he is willing to have the evening cost him and make his plans accordingly? No woman can have a really boisterous time when something in her host's manner warns her that if she orders the dessert she really likes there may not be enough money for the tip—or worse, that the gentleman who is paying for the evening may have to forego lunching for the ensuing week."

"Rather than supping de luxe with a cash register type of man would I dine at a 50 cent table d'hôte, including special claret, spend the evening at a moving picture show and, feeling gloriously independent of voracious taximeters, ride home on the subway train as far as I like."

SHOES TOO LOOSE.

Two-thirds of modern foot trouble are due to the fact that almost every one—man, woman and child—wears his shoe too loose, remarks a writer in "The Woman's Home Companion." The shoe itself may be correct as to size and shape, but it is not fastened tight at the only point of control; namely, the instep. When you set your foot upon the floor or pavement in the act of walking, the shoe adheres and, if it be loosely fastened over the instep, the foot pushes down into the toe of the shoe. At certain spots on the foot this slipping causes friction. These spots are the soles of the feet, the top ends and inner sides, and occasionally even the back of the heel. When the friction thus caused is continued hour after hour and day after day, one or more of these spots is almost sure to become inflamed and sore. A slight thickening, called a "callus," is formed. As the friction and pressure go on the resulting callus may thicken up unevenly; then it is called a "corn."

SMARTNESS OF WHITE.

The woman of limited income should not be tempted by colored linen frocks. They are not a wise investment when gowns must necessarily be few in number. They are almost sure to fade, and even while they possess all their original glory they cannot be touched up and varied by colored cravat and belt, as the white outfit can. Such is the imperishable beauty of white that even the inexpensive material known as sailcloth, which can be bought for about 30 cents a yard, can be made to look smarter than the average colored linen. Those venturing upon costumes of sailcloth should, however, to make assurance doubly sure, see that the material has been well shrunk before it is made up.

SUNDAY'S NEW-YORK TRIBUNE
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The Beauty Budget

"The time has come," the walrus said, "to talk of many things." In this connection, the time has come to utter a few warnings as to the effect of the sun and the wind upon the skin.

We shall be out of doors, more or less, from now on. Hats will be somewhat disregarded (golfing caps do not always shade the face) and veils have already become a burden. While air benefits almost all it touches, wind undoubtedly roughens the skin, sun undeniably tans or freckles it and a combination of sun and wind cracks and peels it. A little extra care, therefore, both preventive and curative, seems called for at this passing from winter via an exceedingly short spring into summer.

Before facing the outer world, especially if you are taking a long walk or motor ride, rub a good cold cream well into the face and powder more liberally than usual. Upon your return remove this coating, plus what dust you may have accumulated, by the aid of more cold cream, and then wait some time before using warm water and a very mild soap. This cleansing process finished, some super excellent skin food and a touch of powder (rice powder is very good) will make you rather more than present-

able for dinner. Some women fight shy of the soap and water, using either Hungarian water or some other cleansing lotion before the cream and powder. Some of these preparations shall be indicated at the close of this paper.

After a day in the open golfing or yachting and even after the ordinary day of driving, walking, shopping, theatregoing, etc., in town, the face and neck, the arms and hands must be especially well cared for at night. This is the time, if ever, for soap and water or for a careful rubbing with cream and a polishing off with a cleansing lotion. Powder, if need hardly be said, should not be applied at night, when all the pores must be open to permit free perspiration, in itself a cleansing agent.

Few women care to omit a freshening of the face with cold water in the morning, but if warm water is preferred a cold spraying of face and throat should follow, more especially if you are going out soon after breakfast. The cold spraying, the "ice ironing" or the cold applying, if nothing else can be had, is essential to a glowing, rosy pair of cheeks. The circulation is roused, and on the circulation depends the color, without which few faces are beautiful.

For the firmness of the flesh, the perfection of outline, which leaves when the first flush of youth is over unless vigilant care be observed, nothing equals good massage. The word "good" is important. Amateur massage is often worse than none at all; some knowledge of the direction of the movement is necessary to make the work of even trained fingers effective.

The forehead, the corners of the eyes, the sides of mouth and nose, the neck, especially at the sides, from the ears down, should be properly massaged at least twice a week, and a little attention every night will help to keep the flesh in good condition. It must be repeated that economy in this matter is extravagance. Find an expert masseuse and try to find out what she does, with a view to doing it yourself, if her visits cannot be continued. Remember the fingers are to move with the skin they cover, not on it. That is rubbing and rubbing is not massage.

Some of the best creams for making the groundwork of your powder puff are as follows:

Spermace 20
Glycerine 20
Oil of sweet almonds 50
Rose water 20

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